

*Catalogue of an Exhibition of
Etchings by*

Maxime Lalanne

Adolphe Appian

C. - F. Daubigny



Frederick Keppel & Company

4 East Thirty-ninth Street

New York

February 27 to March 18, 1913

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JALANNE MAXIME

Born at Bordeaux in 1837. Died in 1886.

Jalanne holds a brilliant place in the history of French painting of the nineteenth century. He has employed the bold, more romantic style of the first search for the truth of nature and of the own people. With other artists, with it others more massive and more imaginative, but he has also used it to combine with such literary grace and facility, or developed a style so simple and elegant. It is this all. It is published and illustrated. It is the work of the artist's society of France. It is the work of the artist's society of France. It is the work of the artist's society of France.



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CATALOGUE

LALANNE, MAXIME.

Born at Bordeaux in 1827. Died in 1886.

“Lalanne holds a distinct place of his own among French painter-etchers of the nineteenth century. Others employed the point more penetratingly in their search for the truth of nature and of their own souls. Still others reared with it edifices more massive and moods more imaginative, but no one else has used it so cursively, with such literary grace and facility, or developed a style so accomplished and idiomatic. Nor is this all. If Meryon had more of the classic severity of form, Lalanne had more of the classic serenity of spirit. In many of his landscapes there is a tranquil charm, a gentle pensiveness of mood, which humanizes, as it were, the aspects of nature. Perhaps the finest, because most deeply felt, of the pure landscapes is the plate entitled *Bordeaux, Vue de Cénon*, which has a note of nobility in its composition and in its wide sweep of sky and steeped plain. More intimate and familiar, with a touch of rustic grace and idyllic freshness, are the views in the neighborhood of Nogent—the home of Flaubert’s Frédéric Moreau. Doubtless it was as Lalanne pictured them, that Barrès felt his desire drawn by the canals and meadows of this Seine country on his ‘Voyage de Sparte’; and these little etchings, so filled with a sense of tender playfulness in their execution, may well help us to understand something of the Frenchman’s nostalgia for his native soil.

“Even more than to nature, Lalanne was attracted to cities, and in his views of Paris and Bordeaux there is a simple, intuitive apprehension of the scene as a whole—the way a child sees things—which lifts familiar sights, and constructions of brick and stone, as completely out of the commonplace of every-day, as does Meryon’s somber vision. Thus, in his temper no less than in certain incompletely realized pictorial intentions, and in that preference for humanized aspects of landscape which sets him apart from the Barbizon artists, he has affinities with the school of Claude, to whom his

friends rather indiscreetly compared him in his lifetime. 'I shall not speak of you . . . nor of your etchings, in which the style of Claude is so well united to the grace of Karel Dujardin,' wrote Charles Blanc in a letter to Lalanne which is printed in the English translation of the latter's treatise on etching, the standard text-book on this subject. He lacks the sustained seriousness and elevation of the master, but he has something of the charm of the disciple. He has also certain definite artistic achievements to his credit. Who, for example, has ever condensed a greater sense of space into small compass, or introduced such multiplicity of detail without confusion or dispersal of interest, as Lalanne, in his *Quai des Chartrons à Bordeaux*? Who has rendered the long, dazzling reaches of seashore with so few lines, and with so much magic of atmosphere and perspective, as Lalanne in his etchings of the Norman coast—*Villers, Dives, Beuzeval, Calvados*? His masterpieces are not many, but few etchers have produced so many plates on a sustained level of excellence; and if from these there could be eliminated the inferior work which for one reason or another he also produced, the etchings which remain would surprise more than one critic and collector who now is disposed to dismiss Lalanne as a facile manufacturer of pretty plates 'easily comprehended of the people.' "

William Aspenwall Bradley, *Maxime Lalanne*.

The Print-Collector's Quarterly, February, 1913.

1 Rue des Marmousets.

(Beraldi No. 1)

Signed proof on Holland paper.

"A capital bit of street-sketching. In this street dwelt of old a pastry-cook, who, with the help of his neighbour the barber, murdered a man in the pastry-cook's house and made pies of him, which were highly appreciated by the public.

"In M. Lalanne's etching the lines of the old houses, curving slightly and leaning back from the street, are followed with much interest and enjoyment, and every accident in wall or window is made the most of."

P. G. Hamerton, *Etching and Etchers*, p. 178.

"C'est de tums immémorial, que le bruit a couru qu'il y avoit en la Cité de Paris, rüe des Marmousets, un patissier meurtrier, lequel ayant occis en sa maison un homme, aydé à ce par un sien voisin barbier, faignant raser la barbe: de la chair d'icelui faisait des pasteuz qui se trouvoient meilleurs que les aultres, d'autant que la chair de l'homme est plus délicate, à cause de la nourriture, que celle des aultres animaux."

P. Jacques du Breul,

Le Théâtre des Antiquités de Paris (1612).

2 The Same.

On Holland paper, with the title.

- 3 Rue de la Tonnellerie (Maison dite de Molière). (Beraldi No. 2)
Early proof, with remarque, and bearing a dedication from Lalanne to his friend and publisher Cadart.
- 4 Passage de la Marmite. (Beraldi No. 3)
Signed proof on Holland paper.
- 5 Démolitions pour le Percement du Boulevard St. Germain. (Beraldi No. 4)
Signed proof on Holland paper, bearing a dedication to Cadart.
- 6 Démolitions pour le Percement de la Rue des Ecoles. (Beraldi No. 5)
Signed proof on Holland paper.
"To the left is a delicate, light spire, probably that of the Sainte-Chapelle, seen through the haze.
"This spire, and the distant bit of street under it, are full of mystery, and by their extreme delicacy of tint give great force to the intentionally rude work in the foreground."
P. G. Hamerton, *Etching and Etchers*, p. 179.
- 7 Aux Environs de Paris. (Beraldi No. 6)
Signed proof on Holland paper.
"The foliage is very graceful and elegant, but the excessive love of waved lines in spray-drawing has led to some want of woody quality. It is the garden of one of those delightful habitations where the dainty taste of the Parisian architect has exercised itself in the free country, and where a rich man who is æsthetic enough to know the value of a beautiful dwelling may enjoy the possession of it in peace."
P. G. Hamerton, *Etching and Etchers*, p. 180.
- 8 À Neuilly. (Beraldi No. 7)
Signed proof on Holland paper, printed by Lalanne and bearing a dedication to Cadart.
- 9 À Cusset (Excursion de Vichy). (Beraldi No. 9)
Proof before the title on Holland paper.
- 10 The Same.
Lettered impression, signed and marked by Lalanne "épreuve de choix."
- 11 À Bordeaux (Vue générale). (Beraldi No. 10)
Signed proof on Holland paper.
- 12 Chez Victor Hugo. (Beraldi Nos. 11-22)
Saint Pierre Port, Guernsey; Hauteville House, le Vestibule; Cheminée de la Salle à Manger; le Salon Rouge; la Galerie de Chêne; le Look Out, Cabinet de Victor Hugo; le Look Out; la Chambre; Victor Hugo dans son jardin.
Signed proofs on Holland paper.

- 13 **Chenonceaux.** (Beraldi No. 34)
Signed proof on Holland paper.
- 14 **Paysage, au Crépuscule.** (Beraldi No. 35)
Signed proof on Holland paper.
- 15 **Le Pont des Arts et l'Institut.** (Beraldi No. 39)
Signed proof on Holland paper.
- 16 **Le Nouvel Opéra.** (Beraldi No. 40)
Signed proof on Holland paper, bearing a dedication to Cadart.
- 17 **Église Paroissiale de St. Severin.** (Beraldi No. 41)
Signed proof on Holland paper.
- 18 **À Fribourg en Suisse.** (Beraldi No. 46)
Signed proof on Holland paper.
- 19 **Vue prise du Pont de la Concord (Tuileries et Pont de Solferino).** (Beraldi No. 48)
Signed proof on Holland paper, bearing a dedication to Monsieur Delâtre.
- 20 **Bordeaux: Effet de Neige.** (Beraldi No. 50)
First state, before the sky-lines were entirely etched.
- 21 **The Same.**
Signed proof on Holland paper.
- 22 **The Same.**
Proof on Japan paper.
- 23 **Incendie dans le Port de Bordeaux.** (Beraldi No. 51)
First state, before the added cross-hatching in the sky.
Proof on Holland paper.
- 24 **Beuzeval.** (Beraldi No. 52)
Signed proof on Holland paper.
"Point de départ de Guillaume de Normandie allant à la conquête de l'Angleterre. 1066."
Maxime Lalanne.
- 25 **Bords de la Tamise.** (Beraldi No. 56)
First state, before the plate was reduced in size.
Proof on Holland paper, from the Giacomelli collection.
"Jolie petite pièce dans le goût de Seymour Haden."
Beraldi.

26 The Same.

Signed proof on Holland paper, after the plate was reduced.

Lalanne's model proof for his printer.

27 Richmond.

(Beraldi No. 57)

Signed proof on Holland paper, marked by Lalanne
"épreuve de choix."

"Une des plus jolies planches de Lalanne."

Beraldi.

28 La Seine à Bezons.

(Beraldi No. 58)

La Seine à Argenteuil.

(Beraldi No. 59)

Two subjects on one plate.

Proof on Holland paper.

29 Dans un Parc, Arbres et Ruines. (Beraldi No. 60)

Signed proof on Holland paper, bearing a dedication to Cadart.

30 Une Rue à Barcelone.

(Beraldi No. 61)

Proof on Holland paper.

31 Dans le Port de Bordeaux.

(Beraldi No. 62)

Signed proof on Holland paper.

32 À Cusset.

(Beraldi No. 63)

Proof on Holland paper.

33 Le Pigeonnier.

(Beraldi No. 64)

Signed proof on Holland paper.

34 The Same.

Proof on Japan paper.

35 Plage des Vaches Noires, Villers.

(Beraldi No. 65)

Signed proof on Holland paper.

36 Près Houlgate.

(Beraldi No. 66)

Signed proof on Holland paper.

37 The Same.

Proof on Japan paper.

38 Plage d'Houlgate (Calvados).

(Beraldi No. 67)

Signed proof on Holland paper.

39 The Same.

Proof on Japan paper.

40 Vue Prise du Port de Dives.

(Beraldi No. 69)

Proof on Japan paper.

- 41 **À Concarneau.** (Beraldi No. 84)
Proof on Holland paper.
- 42 **Vue d'Hennebout.** (Beraldi No. 86)
Signed proof on Japan paper.
- 43 **Bordeaux, Quai des Chartrons.** (Beraldi No. 96)
Signed proof on Japan paper.
- 44 **À Zaandam.** (Beraldi No. 101)
Proof on Japan paper.
"Croquis d'après nature pris non loin de la cabane du
Czar Pierre le Grand qui vint en 1696, incognito, sous le
nom de Pierre Mikhoïlof, étudier la construction mari-
time."
Maxime Lalanne.
- 45 **Le Haag—Poids de la Ville d'Amsterdam.**
(Beraldi No. 104)
Proof on India paper.
- 46 **Tour de Montalban, Amsterdam.**
(Beraldi No. 105)
Proof on Holland paper.
- 47 **Vieux Quartier d'Amsterdam.** (Beraldi No. 106)
Proof on Holland paper.
- 48 **Les Ormeaux de Cénon.** (Beraldi No. 109)
Proof on Holland paper.
- 49 **The Same.**
Lettered impression on Holland paper, signed and
marked by Lalanne "épreuve de choix."
- 50 **Trouville (Marée Basse).** (Beraldi No. 116)
Early proof on Japan paper.
- 51 **The Same.**
Proof with Cadart's address, signed and marked
by Lalanne "épreuve de choix."
- 52 **La Cathédrale, Rouen.** (Beraldi No. 120)
Early proof on Holland paper.
- 53 **Rue de Rouen.** (Beraldi No. 123)
Proof on Holland paper.
- 54 **Vue du Bas-Meudon.** (Beraldi No. 124)
Proof on Holland paper.
- 55 **Vue Prise du Louvre (le Pont Neuf), la Cité, les
Établissements de Bains sur la Seine.**
(Beraldi No. 125)
Proof on Holland paper.

56 **Crépuscule; after old Crome.** (Beraldi No. 143)
Proof on Japan paper.

57 **Fribourg en Suisse.** (Not described by Beraldi)
Proof on Japan paper.

This plate was never published, a few impressions only being taken from it.

58 **Bord de la Seine.** (Not described by Beraldi)
Signed proof on Holland paper, bearing a dedication to Monsieur Delâtre.

APPIAN, ADOLPHE.

Born at Lyons in 1819. A pupil of Corot and of Daubigny.

“My admiration for Appian’s work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them. His work is always quite easy and graceful in manner, never strained, never betraying an effort, and it hardly ever fails to charm by a most delicate feeling for the poetry of natural landscape. The lightness, or the apparent lightness, of his hand is such that the wonder is how the point can remove the ground sufficiently to ensure regularity of biting; were he sketching with a silver point on unglazed porcelain the touch could hardly be more aërial. Although in etching a real equality of pressure is an unfortunate necessity, the proof ought to produce the illusion that the etcher has played *piano* or *forte* just as he pleased, and in the best of Appian’s etchings this illusion is complete. Another good quality in his work is that each plate, however large or however small it may be, is conceived from the first as a whole, and the first conception is never departed from for the disproportionate realisation of some obtrusive detail. It would be easy to criticise little bits of his work by taking them separately, easy to say that he does not draw a leaf or a blade of grass, a kind of criticism the more specious that it affects to proceed from a superior accuracy of knowledge; but the answer is that Appian sees always in masses, and gives quite as much detail as is consistent with the preservation of the mass. His drawing of branches and sprays, for example, whenever they happen to come clearly against what is behind them, is always perfectly delightful, and quite as much detailed as it need be, with light and shade hinted at or expressed almost to the very extremity of a twig. So truly does he interpret the character of trees, especially

of denuded trees in late autumn, with a few leaves lingering here and there, that in nature they remind me more frequently of Appian than of any other landscape-painter. Anybody whose eye is accurate may in course of time draw branches and sprays with a photographic truth in detail, accompanied by that tightness and hardness of execution which are so common in the works of the younger English painters; and it is not very difficult, on the other hand, to get masses tolerably right in tone when drawing is altogether abandoned; but rare indeed is the good taste which can suggest a beautiful detail exactly where it is needed, without ever making it too obtrusive or too conspicuous. It would be an injustice to limit this praise to Appian's execution of trees, though it is here that the elegance of his taste is most evident. He is fond of rocks and stones, and makes them substantial enough (in his pictures the rock-texture is always as good as it can be), but nobody can make a rock elegant. The finest of all Appian's qualities, however, is a certain poetry of sentiment which pervades his subjects, especially his river-subjects under evening light. In these he becomes truly the artist-poet, and, as there is a perfect harmony between the dreamy sentiment and the effortless execution, the effect of the work is marred by no harsh accent."

P. G. Hamerton,
Etching and Etchers, pp. 202, 203.

59 Un Souvenir.

Proof on Japan paper.

"Easily recognized by a windmill in the middle. To the right of this there is a sailing-boat, to the left another windmill. On a rocky bank to the right is a building with a low tower, like a remnant of feudal times. All this material is reflected in calm water. . . . The sky is shaded in fine taste . . . the effect is good."

P. G. Hamerton, *Etching and Etchers*, p. 205.

60 Source de l'Albarine.

Signed proof on Holland paper.

"This is one of the most masterly of Appian's etchings in execution, and so harmonious in tone that I conclude it must have been done from one of the artist's pictures. The sky and distance are delightful in quality; the distance has almost the softness of oil. The reader may observe with advantage the art with which the water is shaded, its lightest space being small and very central, and the skilful management of what is intended to be distinct and what is intended to be confused. The drake flapping his wings, for instance, and the tree to the left are distinct things amidst a good deal of delightful mystery and confusion, and both are very beautifully drawn."

P. G. Hamerton, *Etching and Etchers*, p. 204.

61 Une Mare.

Proof on India paper.

"This has always seemed to me the most exquisite piece of free branch and stem drawing in the whole range of French etching. It is this, and much more than this; for not only are the trees full of an inexpressible waywardness and grace, but the whole work—the bit of rocky bank, the little inlet of calm water, the sweet distance, and the delicate sky—all this material forms a perfect harmony, presented to us with the true passion of a tender and sensitive artist. No one but an artist can know how much this little place must have been loved before it could be etched so."

P. G. Hamerton, *Etching and Etchers*, p. 206.

62 Marais de la Burbanche.

Early proof, before the plate was cut.

"One of the loveliest and most perfect bits of quiet landscape, of a melancholy kind, I have ever met with. Nothing can be more harmonious than this etching; it affects the mind like music."

P. G. Hamerton, *Etching and Etchers*, p. 206.

63 The Same.

The plate reduced in size.

64 Paysage aux Grands Oliviers.

Early proof, before the margin of the plate was entirely cleaned.

65 Cabanes de Pêcheurs sur les Côtes d'Italie.

Signed proof on Holland paper.

66 Une Moria.

Signed proof on Japan paper.

67 Port de Genoa.

Signed proof on Japan paper.

68 Le Pont des Rochers à Nantua ("A Rocky River Bed").

Signed proof on Japan paper.

"This is a very fine study of rocks. . . . The figure and net are beautifully introduced."

P. G. Hamerton, *Etching and Etchers*, p. 204.

69 Port de San Remo.

Signed proof on Holland paper.

70 Retour de la Pêche à Collioure.

Signed proof on Holland paper, before the plate was reduced in size.

71 Flottille de Barques Normandes.

Signed proof retouched in pencil.

72 Plage de Collioure.

Proof before the plate was reduced in size.

73 Le Port de Monaco.

Signed proof on India paper.

74 Paysage, Environs d'Hyères.

Signed proof.

75 Route de Artemaire.

Proof on Holland paper.

76 Environs de Carquerianne.

Early proof, before the plate was reduced in size.

77 À Cerverieux.

Signed proof on India paper.

78 The Village by the Water-side.

Signed remarque proof on Japan paper.

The third proof printed.

79 Environs de Collioure.

Etching printed with monotype effect. Signed proof.

80 Marché à Vieu.

Etching printed with monotype effect. Signed proof.

81 L'Étang.

Etching printed with monotype effect. Signed proof.

DAUBIGNY, CHARLES-FRANÇOIS.

Born in Paris, February 15, 1817. Died there, February 20, 1878.

“Thirty-five years have passed since Daubigny laid down his brushes and etching-needle forever. Yet his fame has broadened year by year, and his works have kept their place among the classics in Art. They have neither grown old nor old-fashioned, but still convey with perennial freshness the master's delight in the springtimes, summers, autumns, and winters that greeted his painter's eye and poet's soul as he passed through the world.

“That his etchings are not more widely known thus far, is perhaps partly accounted for by the fame of the painter having obscured that of the etcher, as well as by Daubigny's own absolute disregard for worldly gain. He employed no tricks to

attract public attention, nor did he seek to tempt the collector by any undue multiplication of 'states.' Yet, as painter and etcher, none of the Barbizon men surpassed him in the freshness of his own rustic and riverside vein. It seems almost a presumption to praise him, since his fame is well-nigh universal, and those best qualified to judge concede his etchings of the purely rustic phases of landscape to be unexcelled.

"Daubigny lived from 1817 to 1878, and like a true artist reflected the spirit of his time. In passing over a list of his etched work, his career can be followed more closely than by the many unrecorded paintings scattered hither and thither through the world's collections. We find the sentiment of the romantic period in France suggested both by the titles and treatment of his earlier plates. Then come the results of those fruitful trips to the Morvan and the Dauphiné toward 1850, and later the subjects inspired by the banks of the rivers Oise and Seine, or by the coast-life at Villerville in Normandy, where Daubigny spent several summers. Trips to London and Holland also added their quota. Auvers and its Plain furnished him many subjects, and Valmondois near by, among other *motifs*, that of his early etching *The Village Wedding*, and his latest plate *Moonlight at Valmondois*. The vastness of the mountains and the wildness of the deep forest appealed to him less than the life of the fields, the rivers and the corners of orchards. In a letter written after his visit to Cauterets in the Pyrenees for the benefit of his health in 1872, he says, 'I was not able to work during the several excursions made in the neighborhood, where it was very beautiful. One is so surprised by these grand aspects that it would be necessary to remain a long time before finding the interpretation capable of rendering them. I am going to finish the season at Auvers. There is nothing like one's natural every-day surroundings in which to take pleasure. The pictures we then do, feel the effects of our home-life and the sweet sensations we experience in it.' "

Robert J. Wickenden.

82 *Les Petits Cavaliers*.

(Henriet No. 42)

A "soft-ground" etching. Early proof with four scratches in the lower margin of the plate. Very rare. Henriët, in his catalogue of Daubigny's etchings, speaks of it as "*peut-être unique*."

This etching was made from a sketch done from nature, and represents the Seine, the island at Neuilly and Mont Valérien.

- 83 **Lever du Soleil.** (Henriet No. 61)
Proof on India paper, before the name of the printer.
- 84 **The Same.**
Proof on India paper, with the name of Delâtre as printer.
- 85 **Les Bords du Cousin, Effet du Soir.** (Henriet No. 63)
Proof on India paper, before the name of the printer.
- 86 **Les Petits Oiseaux.** (Henriet No. 65)
Early proof on India paper, before the name of the printer.
From the Giacomelli collection.
"Comme collectionneur.—Il possède le plus belle collection connue d'estampes du xixe siècle. C'est un passionné, un délirant, un enragé. Qui n'a pas vu l'œil de Giacomelli regardant une gravure de qualité supérieure n'a rien vu. Quel œil! Comme il cajole la 'belle épreuve'! comme il la méduse, la flatte, la dompte, l'aspire, la convainc, la force, à venir prisonnière dans ses cartons. Et c'est la seule manière d'opérer; car, avec quoi forme-t-on les belles collections, si ce n'est avec les vraies épreuves d'artiste, les *épreuves d'ami*? Or, ces épreuves-là, elles ne se vendent point, elles se donnent; il faut savoir les conquérir. Aussi, où trouver les Jacque suprêmes, les Paul Huet inouïs, les Millet uniques, les Daubigny tels que, si on ne les a point vus, l'on, ne connaît point Daubigny?"
Henri Beraldi, *Les Graveurs du xixe Siècle.*
- 87 **L'Automne: Souvenir du Morvan.** (Henriet No. 66)
Proof on India paper, with the name of Delâtre as printer.
"Une des plus chatoyantes pièces de l'œuvre de Daubigny."
Henriet.
- 88 **Le Satyre.** (Henriet No. 67)
Soft-ground etching. Proof on Japan paper, with the name of Beillet as printer.
- 89 **Le Bac: Souvenir des Îles Bezons.** (Henriet No. 68)
Proof on India paper, before the address of the printer.
- 90 **The Same.**
Proof on Japan paper, with the name of Beillet as printer.
- 91 **La Pêcherie.** (Henriet No. 69)
Proof on India paper, before the address of the printer.
"Pièce très-lumineuse et très-librement traitée dans de feuillé des arbres."
Henriet.

- 92 **The Same.**
Proof on Japan paper, with the name of Beillet as printer.
- 93 **Les Cerfs au Bord de l'Eau: Souvenir des Îles Bezons.** (Henriet No. 72)
Proof on Japan paper, with the name of Beillet as printer.
- 94 **The Same.**
Proof on India paper, with the name of Delâtre as printer.
- 95 **Le Bac de Bezons.** (Henriet No. 74)
Proof on India paper, with the name of Delâtre as printer.
- 96 **Les Vaches au Marais.** (Henriet No. 76)
Early proof on India paper, before the name of Beillet as printer.
- 97 **Le Marais aux Cigognes.** (Henriet No. 77)
Proof on India paper, with the name of Beillet as printer.
From the Philippe Burty collection.
- 98 **L'Ondée.** (Henriet No. 78)
Early proof on Japan paper, before the name of Beillet as printer.
- 99 **Le Printemps.** (Henriet No. 81)
Etched after Daubigny's painting, shown in the Salon of 1857, and now in the Louvre.
Proof with the name of Delâtre as printer.
- 100 **Soleil Couchant.** (Henriet No. 84)
First state. On India paper, before the title and before the name of Delâtre as printer.
- 101 **Le Grand Parc à Moutons.** (Henriet No. 86)
Proof before all letters, on Holland paper.
"Sujet du tableau du Salon de 1861." Henriet.
- 102 **La Poule et ses Poussins.** (Henriet No. 88)
Proof on Holland paper, with the name of Beillet as printer.
- 103 **La Vendange: d'après une étude peinte dans le Morvan.** (Henriet No. 107)
Early proof of the rare first state, with the name of the artist and the date 1865 to the left, but before the lower margin of the plate was cleaned.
"I keep this etching, and value it, because it is a perfect harmony both in sentiment and in tone, one of the most absolutely harmonious plates I know."
P. G. Hamerton, *Etching and Etchers*, p. 200.

- 104 **Le Gué.** (Henriet No. 108)
 On Holland paper, with the names of Cadart and Luquet as publishers.
 "The etching is not only a fine one, but one of the finest executed in this century."
 P. G. Hamerton, *Etching and Etchers*, p. 200.
- 105 **L'Arbre aux Corbeaux.** (Henriet No. 110)
 Proof on Holland paper.
 Daubigny's etching *L'Arbre aux Corbeaux* was his first thought for the painting *La Neige* exhibited in the Salon of 1873 and afterwards in the Retrospective exhibition of French art at the Paris Exposition of 1900.
 This picture was also drawn on wood by Ed. Yon, and engraved by Jules Langeval.
- 106 **Le Pré des Graves à Villerville, Calvados.**
 (Henriet No. 114)
 Proof before letters on Holland paper.
- 107 **Pommiers à Auvers.** (Henriet No. 116)
 First state, before all letters, on Japan paper.
- 108 **La Seine à Port Morin (Eure) : Effet du Matin.** (Henriet Sup. No. 115)
 Proof, before letters, on Holland paper.
- 109 **Moonlight at Valmondois (Clair de Lune dans le Valmondois).** (Henriet Sup. No. 117)
 Daubigny's last etching. Proof on Holland paper, before the title and the publisher's address.

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